

# POPULAR HOME

MAGAZINE

*Fall 1948*






# SHEETROCK

T. M. Reg. U. S. Pat. Off.

*The Fireproof Gypsum Wallboard*



FOR NEW CONSTRUCTION...FOR REMODELING  
FOR BEAUTY...FOR SPEED OF APPLICATION  
FOR SMOOTH, SEAMLESS WALLS AND CEILINGS

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FALL, 1948

# POPULAR HOME

MAGAZINE

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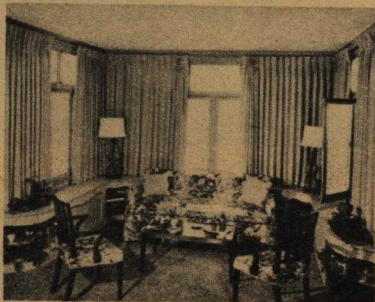
Before



After



Before



After

If you have a fireplace problem, or a radiator problem similar to that shown in these "before" pictures, it can be solved as shown in the "after" pictures. The story appeared some months ago in *Popular Home*, and in *Ideas Galore*. Now working drawings are available so that you can do the complete job or any part of it in your home. Send 60 cents to "Show-How" Series No. 1, 814 No. Tower Ct., Chicago 11, Ill.



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**"Bill of Rights" author**  
Dean Russell looked through skeptical spectacles at some of the things he found upon his return to civilian life

after nearly five years in the Air Force. The widespread willingness to accept government regimentation and subsidy, if a dollar was to be gained personally, was a matter of alarm to young Mr. Russell.

This point of view he expressed in an article entitled "Something for Nothing" which was accepted and published by the *Saturday Evening Post*. The more than 500 letters which came to the author in response to that article included offers of 32 jobs, of a \$5000 grant, scholarships, and one proposal of marriage. Mr. Russell accepted a position with the Foundation for Economic Education, Irvington-on-the-Hudson, N. Y. as the only job offer "in which the challenge was bigger than the money."

For the Foundation he has been lecturing and writing, and it is as their representative that he prepared the "Bill of Rights" article beginning on page eight of this issue of POPULAR HOME. Another of his articles will appear soon in the *Post*, and his book on socialization of the electrical industry is in the final stages of preparation for publication.



A check for \$100 is being presented to Mrs. Kathryn Brummond of Hutchinson, Minnesota, for her "Housing in These United States" story published in the last issue of *Popular Home*. She is receiving it from Robert Stearns of the Stearns Lumber Co., also of Hutchinson. It is through the courtesy of this company that Mrs. Brummond receives *Popular Home* magazine regularly. This photograph was taken by *The Hutchinson Leader* and published previously in that newspaper together with an account of the presentation.



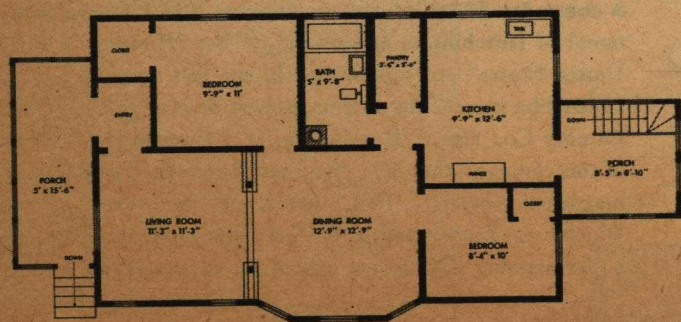
## A picture story of a REMODELED HOUSE

Some people would live year in and year out in a house like the one shown below—always looking with a little envy at their friends and neighbors whose homes seemed more attractive—always thinking their lot was hard—their house was hopeless.

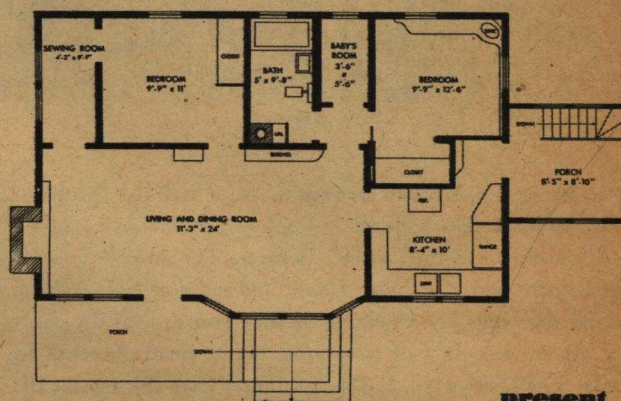
The people who actually did live in that house wanted something better. But they did something about it. They toted up their assets—not enough to build or buy a new house, but enough to transform what they had into something much better. The photograph at right shows that there were not many structural changes involved in the improvement of the house. A door was cut, a couple of new windows installed. The old porch was removed and a new chimney built, entirely outside the house, to serve a new living room fireplace. The old bay window is



unchanged, and the eaves on that entire side of the house brought out to form a straight line when they cover that bay. It is simply a matter of bringing good lines to a house of formerly common appearance.



before

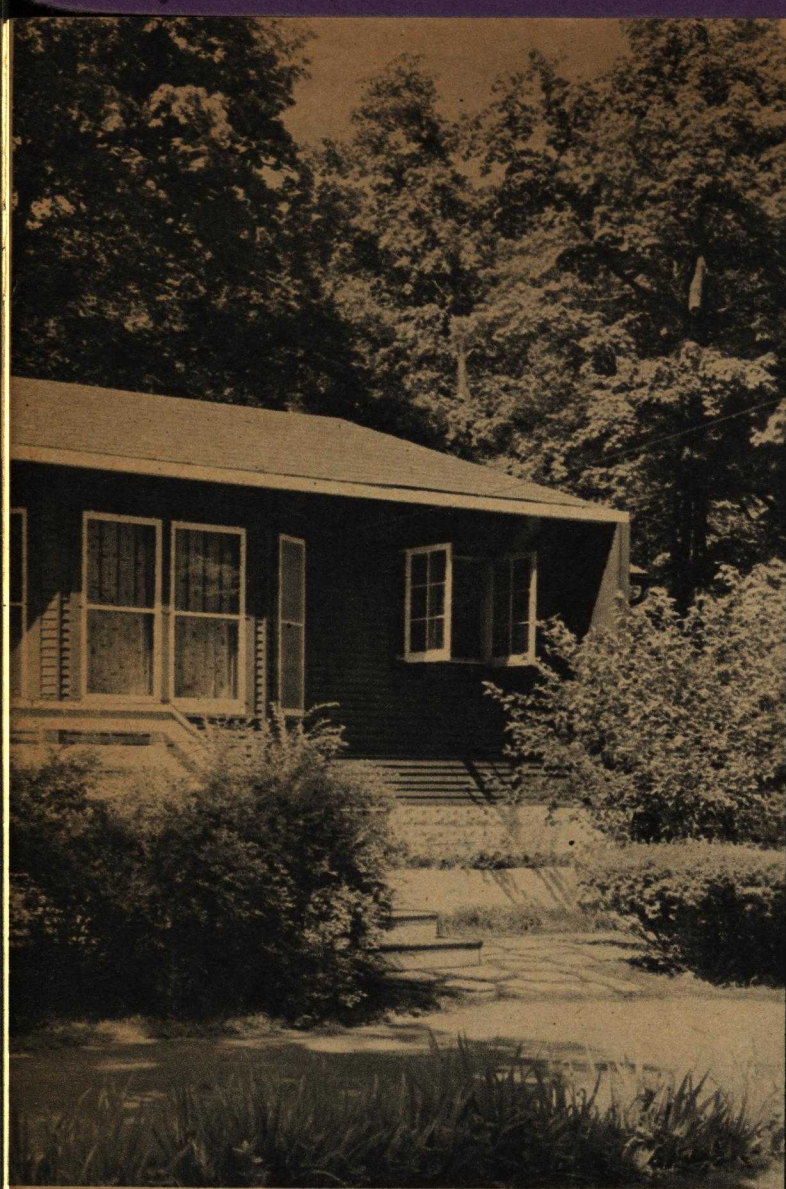


present

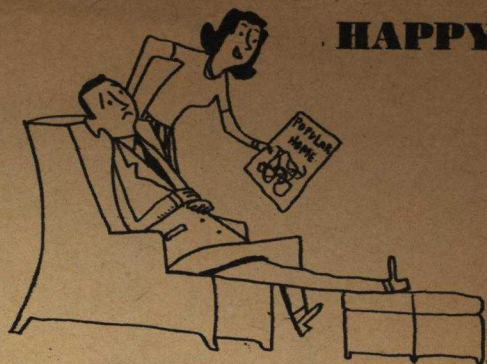
Heavy posts and arches, so typical of a certain building era, dominated the living room before remodeling. These were removed to unify living and dining area. Closet and entrance became a single sewing room. The pantry is now a small room for a small child. Bedroom and kitchen were reversed. It is better planning to have the kitchen open directly into the dining area.

Partitions were left relatively unchanged. One was torn out of the old front closet. Less than half of the kitchen-bedroom partition was moved, so that the existing back door could serve the new kitchen. This move was responsible for the splendid bedroom closet. SHEETROCK gypsum wallboard is a quick and clean method of installing a new partition in a house remodeling job. The carpenter is the only tradesman needed for its installation.





One bedroom moved into what was formerly the kitchen, so the plumbing was already there to accommodate the installation of a washbowl, built into a strip of wall cabinets. Mirrors boost the illusion of size of the room. The comparative plans (before and after) show how splendid closet space was achieved for this bedroom.



## HAPPY DAY!

It's been a tough day. You come home from work with your heels dragging—open the front door. A wonderful smell of cooking food greets you.

The wife comes trotting in from the kitchen with a big bear hug—big kiss. Things look better.

The wife is feeling pretty good. Among other things she tells you "The mailman brought *Popular Home* this morning".

Watch out brother—*en garde*—she's got something on her mind.

Sure enough! The wife has found a color picture of a room painted April Green, and you can see right then, that there will be no peace, no quiet, no solitude ahead, until the little darling has April Green all over your bedroom walls and woodwork.

"Darling", she says, "You've got to find out what we have to do to make our place a dream cottage like the ones we see in the pictures." And right then is when you say "Hallelujah" for *Popular Home* and the system under which it operates.

You write no letters to distant places. All you do is pick up your telephone and place a local call; or hop into your car or on a streetcar and travel to a nearby business district where the local company named in the advertisement on the back cover of this issue is located.

There is someone right there who will try to help you achieve in your own home the things we show you in *Popular Home* magazine. This is a personal service matched by no other widely circulated publication in the nation. These men are your local business men. Admittedly they have something to sell. But service as well as sales is their interest, and they are delighted to serve you if you will allow them to do so.

So call the *local* company named on the back cover when you have questions about things of interest in *Popular Home*. Call them when you seek advice about the improvement of your home.





## Popular Home's House of PLANNED ECONOMY

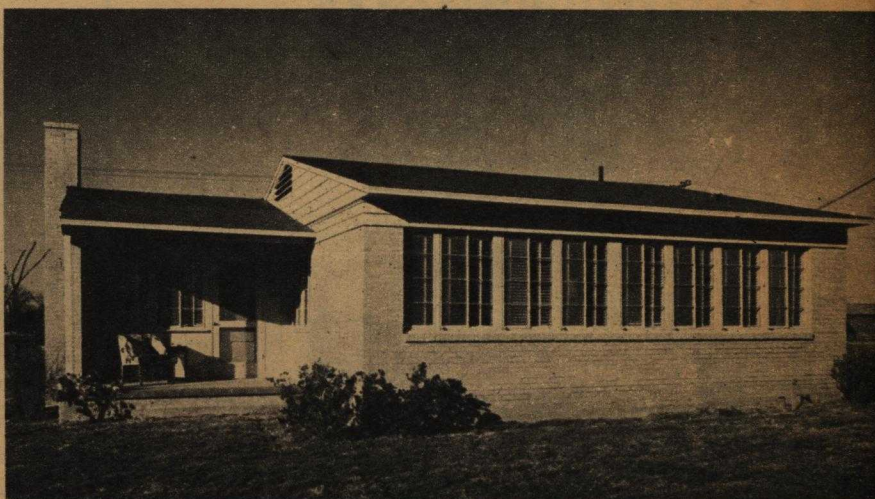


*Front view*

This is a house of modest proportions, yet it provides adequately for the life of a two bedroom family. The living room wing opens to both front and rear of the house. There is a small porch on the garden side. Bedrooms have many windows and built-in storage for clothes. There are several additional closets for other storage needs.

The kitchen opens both front and rear and into the garage. Heating is centralized in a closet-sized space to minimize duct work.

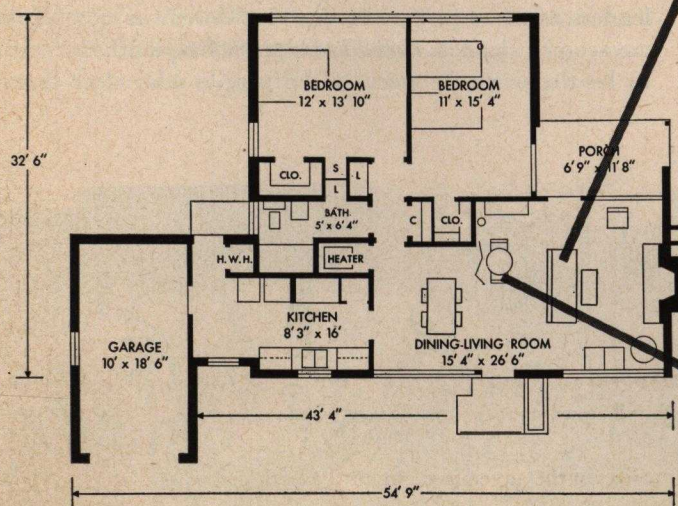
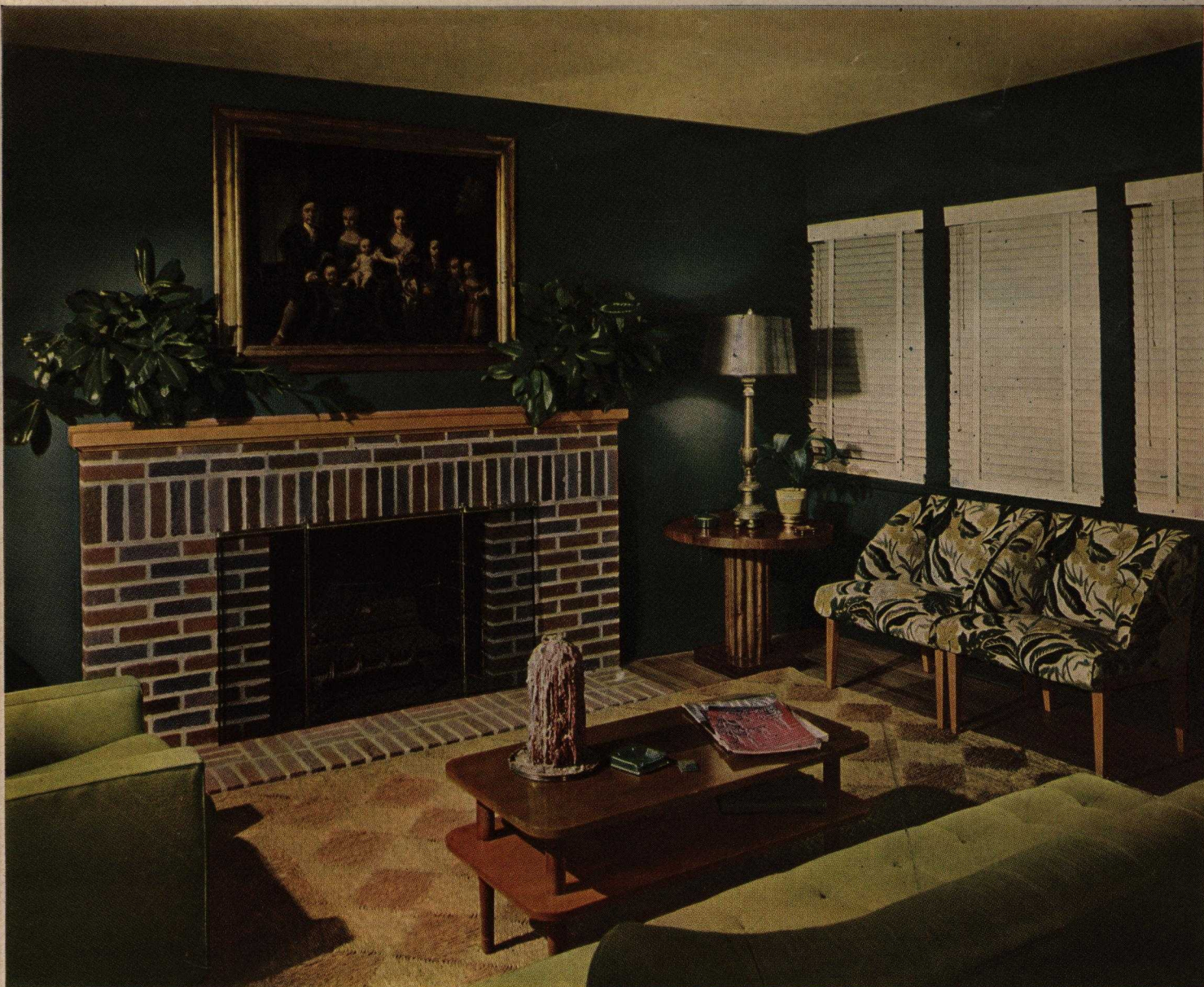
The color photographs show what can be done with small house decoration. The work is by decorator Allen Richards who is also the owner of the house. Both photographs are of the living room, viewed from opposite corners. The colorful object on the coffee table in the large picture is an ancient bottle covered with drippings from many candles.



*Rear view*

**A supplementary booklet** describes this House of Planned Economy more fully and contains additional photographs of its rooms. The booklet is available from the local company whose name appears in connection with the advertisement on the back page of this magazine. Complete blueprints for building the house may be purchased for you by that company from DeWitt & Swank, architects, 2025 Cedar Springs Ave., Dallas 1, Texas.





*DeWitt & Swank, architects*  
 about 1,140 square feet excluding porches and garage  
 about 16,715 cubic feet including porches and garage







oppression

the beginning

... o'er the land of the free

# The BILL of RIGHTS

Dean Russell\*

"On February 6, 1788, Massachusetts, by a narrow margin of 19 votes in a convention with a membership of 335, endorsed the new Constitution, but recommended that a bill of rights be added to protect the States from Federal encroachment on individual liberties . . . New York ratified, with a recommendation that a bill of rights be appended . . ." And so on . . .

\*Foundation for Economic Education.

WHAT was the reason—the *real* reason—that caused those early American patriots to distrust a federal government which they were about to bring into existence? Why did the individual citizens within the various sovereign states demand a bill of rights before ratifying the Constitution? Why did statesmen of the caliber of Washington, Jefferson, Adams and Franklin wish to severely restrict the authority of the central government and to strictly limit the power of its leaders?

There was a reason, a vital reason. A reason that many present-day Americans have forgotten. A reason that, unless we relearn it, will surely mean the loss of personal freedom and individual liberty for all mankind.

Here it is: The power of government is *always* a dangerous weapon in *any* hands.

The founders of our government were students of history as well as statesmen. They knew that *without exception* every government in recorded history had at one time or another turned its power—its coercive power as the police force—against its own citizens—confiscated their property, imprisoned them, enslaved them, and made a mockery of personal dignity.

That was true of every *type* of government known to mankind. That was true regardless of *how* the government leaders came to power. It was true—then as now—that government leaders *elected by the people* frequently turn out to be the worst enemies of the people who elect them.



freedom of worship

trial by jury

freedom of speech





emancipation

unfinished capitol

Hitler was a recent example. He was not the first; he is not likely to be the last.

It was for this reason that the founders of the American Republic introduced into that government the only fundamental change that has been made since government was first formalized. *It was a completely new idea.*

What was this new idea? Was it the regular election of government leaders by the people? As wise a decision as that was, it was not new. The Greeks, among others, had used it.

Was it the wide dispersal of the powers of government among federal, state and local units? An excellent system, but not new. It had already proved of practical value in France and other countries.

Was the American method of governmental "checks and balances" a new idea? It was a well-conceived plan, but it was not original with us. The British system of King, Parliament and courts embodied the same principles.

Here is the new idea: For the first time in known history, certain institutions and human relations were to be *outside* the authority of government. The government was specifically forbidden to infringe them or to violate them.

This was a revolutionary concept of government! The idea of inalienable rights and individual freedom had never before been incorporated into any form of government. Never before in all history had the people said to

the government, "Thou shalt not." Always the government had been able to say to the people, "*You may, or you must.*" Heretofore, government had *granted* certain freedoms and privileges to the people. But the Bill of Rights said, in effect, "We the people are endowed by our Creator with natural rights and freedoms. The *only* reason for our having a government is to protect and defend these rights and freedoms that we already have as individuals. It is sheer folly to believe that government can give us something that already belongs to us."

These free people then listed in their Constitution those specific functions that they wanted government to handle. Then they forbade the government officials to do anything not commanded of them in the Constitution.

But even so the people were afraid that the elected leaders of the new government might misunderstand the ideals of human dignity, of individual freedom, of the proper functions of government. So, as specific examples of what they meant, the American people added the Bill of Rights to the Constitution. It might better be called a *Bill of Prohibitions* against government. It is filled with such phrases as, "Congress shall make no law . . .," "... the right of the people . . . shall not be infringed . . .," "The right of the people . . . shall not be violated . . ."

These inalienable and individual rights—these institutions and human relations that government was specifically forbidden to restrict or violate—include freedom of worship, free speech and a free press, the right to

(continued on page 10)



... of education

... of the press

free enterprise

government by the people



assemble together, the sanctity of person and home, trial by jury, the right to life, liberty and the private ownership of property.

Finally, to make absolutely sure that no government official could possibly misinterpret his position as servant rather than master, the people added two more blanket restrictions against the federal government. The Bill of Rights specifies that, "The enumeration . . . of certain rights shall not be construed to deny . . . others retained by the people." And, "The powers not delegated to the United States by the Constitution . . . are reserved to the States . . . or to the people."

It was this philosophy of individual freedom and individual responsibility—reflected in the Bill of Rights—that attracted to this country millions of persons from the government-oppressed peoples of Europe. They came here from every country in the world. They represented every color, every race, and every creed. They were in search of personal freedom, not government-guaranteed "security." And as a direct result of the individual freedom specified by the Constitution and the Bill of Rights, they earned the greatest degree of security ever enjoyed by any people anywhere.

Those new Americans swelled the tide of immigrants by writing the praise of freedom in their letters to relatives and friends who still lived in the countries with *strong* central governments, with *one-man* rule, with *government ownership* of the means of production, with *government-guaranteed* "security," with *public* housing and *state-controlled* education.

Their letters read, in effect, "Here the government guarantees you nothing except life, liberty and the right to own whatever you have honestly acquired. Here you have the personal responsibility that goes with individual freedom. There is no law or custom that prevents you from rising as high as you are able. You can associate with anyone who wishes to associate with you. Here in America you can do as you please as long as you do not violate the rights of other persons to do as they please. These rights are all recorded in the American Constitution and the Bill of Rights. The same documents specify that two-thirds of the people must be in agreement before these rights can be taken away. Of course that means they will never be repealed. It is foolish to imagine that the people will ever voluntarily give up their freedom."

Such letters would not be completely true today, because that freedom is gradually being lost. But the "progressive" laws and "popular" court decisions of recent

years are not primarily responsible for it. Freedom is seldom lost by a direct vote on the subject. In our case, it just seems to be *seeping* away. The Bill of Rights still exists on paper, but the *spirit* that caused it to be written is disappearing. When that spirit is completely gone, the written words will mean nothing.

Thus it behooves us to inquire why that spirit is now weak, and how it can be revived.

No one person is responsible for sapping that spirit of individualism. No one political party is to blame. The people are as responsible as the elected and appointed leaders. It is we the people who seem to have forgotten that *freedom and responsibility are inseparable*. It is we the people who are discarding the concept of government that brought forth the Constitution and the Bill of Rights.

In short, *few of us seem to want to keep government out of our personal affairs and responsibilities*. Many of us seem to favor various types of government-guaranteed and compulsory "security." We *say* that we want personal freedom, but we *demand* government housing, government price controls, government-guaranteed jobs and wages. We *boast* that we are responsible persons, but we *vote* for candidates who promise us special privileges, government pensions, government subsidies, and government electricity.

Such schemes are directly contrary to the spirit of the Bill of Rights. Our heritage is being lost more through weakness than through deliberate design. The Bill of Rights still shines in all its splendor, but many of us are looking in another direction. Many of us are drifting back to that old concept of government for security. Many of us are no longer willing to accept individual responsibility. *Yet personal freedom cannot exist without individual responsibility, that is the responsibility for one's own welfare.*

Thus the American people are on the verge of a final decision. The choice is between the destruction caused by government paternalism, and the security insured by individual freedom premised on its essential prerequisite, self responsibility, as expressed in the Bill of Rights. There is no other choice.

As it must, the choice rests with each of us as individual Americans. No one can tell us what to think or do. No one should. To do so would be a violation of both the spirit and the words of the Bill of Rights. As responsible persons, each of us has the privilege and the obligation to pursue what each considers to be the right course of action. But this above all, before we act, let us understand the meaning of our actions.





# Before you build or buy

The purpose of this article is to tell you how to measure a house: not its size—not its dollars and cents cost—but rather how to measure its suitability to your needs.

This might serve as a good check list of points to inspect if you are considering a house to buy, or if you are looking at plans preparatory to building. Think of these things before you sign any papers.

**Windows**—Big windows, picture windows—everybody wants them; but have picture windows only under the conditions for which they were conceived. Avoid picture windows that open up your house like a bird cage to the street. Avoid picture windows that stare into a neighbor's house. Avoid picture windows opening on to an unsightly part of property or of neighbor's property.

Have a big window if it can open into a garden or on to a patio, preferably onto property that you control.

**Entrance**—Small houses sometimes cannot afford a separate entrance hall. In this case be sure that there is some type of built-in screen or separating factor that blocks the view from the entrance to the dining area, and if possible, to much of the living room. Look for a guest closet nearby.

**Storage Space**—Here is where poor planning shows up first. Bedrooms should provide between 5 and 5½ lineal feet of closet room for each person sharing that bedroom. Look for linen storage space. Look for the place you will store out of season clothes, trunks and suitcases, brooms, vacuum cleaners, and other appliances. Where will you put the lawn mower, rake, hose and other garden tools that is not right out in the garage? How about the children's toys and bicycles? How will you store storm sash or screens? Remember that overshoes, card tables, the toy electric train, the ping pong table, books, lawn furniture, game boards, tennis racquets, fishing poles and other seasonal sports equipment must be housed when not in use. Medical supplies, extra soap and supplies, household tools, shoe shine equipment, ironing board, extra vases, extra silverware, and chinaware for entertaining, wood for the fireplace, home canned fruit, curtain stretchers, a ladder, the electric fan; all these have periods of storage rather than use. Be sure that you see a place for each of these items.

**Good Circulation**—This means a plan that enables the occupant to move about daily tasks with few steps and

the window. If there are no built-in cases look for the spot where you will put a dressing table or chest of drawers. Will there be standing room between it and the bed?

**Practicality**—Look for impractical architectural tricks that will be difficult to maintain, and avoid houses that include them. A clerestory window high over a stairwell is one example. A housewife would risk her life every time she attempted to clean it. High windows over bookcases that require much climbing to open and shut them are others to avoid. High ledges are dirt catchers.

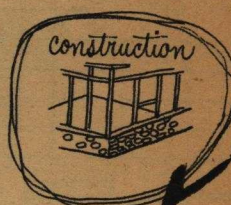
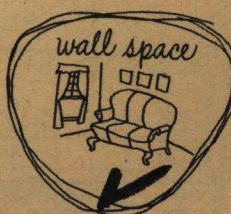
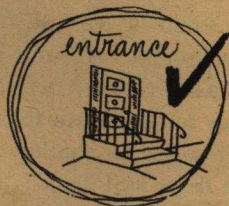
**Exterior Appearance**—This is most difficult to communicate. Taste varies with individual preference. A few principles are of general nature.

Be sure that the house you select looks like it belongs to the landscape rather than being an object imposed upon the landscape. A horizontal feeling rather than a vertical one usually achieves it. Avoid "turrets" or cone shaped entrances. Accept "bull's eye" windows (those circular ones) only moderately, and only after long study of their suitability with the rest of the structure. Avoid gingerbread in any of its forms on house exteriors. Look for consistency in window heights and door heights, for well thought-out placement of window openings.

Accept glass block only sparingly, and then only when its use is coupled with a definite purpose, and worked into the overall exterior design with good taste. Study masses of masonry on a house to be sure that they do not overweight the structure and make it appear too chunky or heavy. Look long and hard at roof angles. There should not be too many angles. Be sure that they come together in a way that discourages leaking joints.

**Orientation**—Consider how the house is placed on the lot. Is it located so that the yard can be used almost as part of the house in warm weather? Are the windows facing the best part of the property? Is there a spot for the garage which does not spoil the view from the house?

**Materials and Construction**—If you are building new, the best way to insure good construction is to deal with a builder you know to be trustworthy or one recommended by an established lumber and building material dealer or a local financial institution (see back page of this magazine). These same business men can offer guidance



great convenience. Look for the following features and avoid a house that does not have them:

Quick access from the kitchen to the front door. Close access of kitchen to service entrance, and if there is a garage attached to the house, from the garage to the kitchen. Ability to reach a bathroom from any of the bedrooms without passage through any other major room. Ability to reach a bathroom from the living areas of the house without passage through a bedroom. Close proximity of an outside door to the laundry area.

**Wall Space**—Visualize your furniture or the furniture you want in a house before you buy. Look for a length of unbroken wall space in the living room for your larger items such as sofa and piano. A fireplace or a window is usually focal point of a living room. Be sure that this focal point is so placed in relation to other windows and doors that a pleasing and practical furniture arrangement is possible.

Be sure that bedrooms have enough wall space to accommodate the kind of beds you want, and then be sure that when installed on that wall, that the beds will not cut off the closet doors or put sleepers in a direct draft from

to sound materials on local cost conditions for building. In working through an architect, stay with the plan you agree upon, and do not allow the builder or carpenter to change details promiscuously.

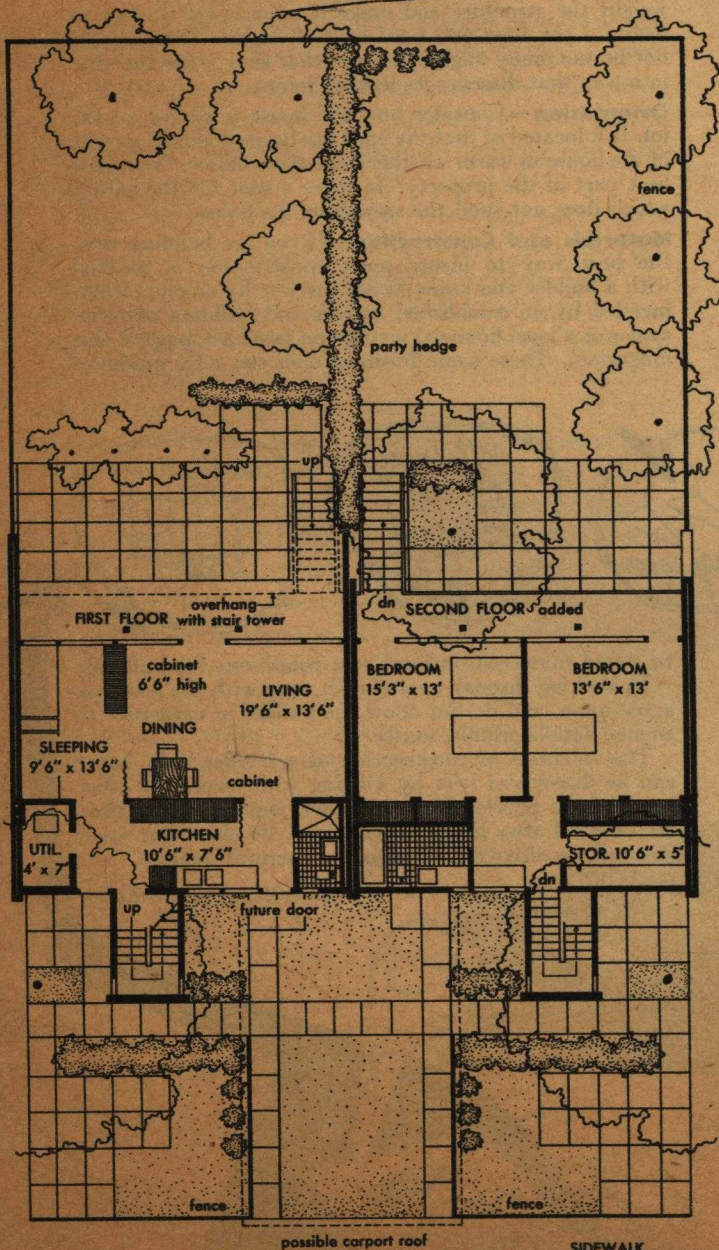
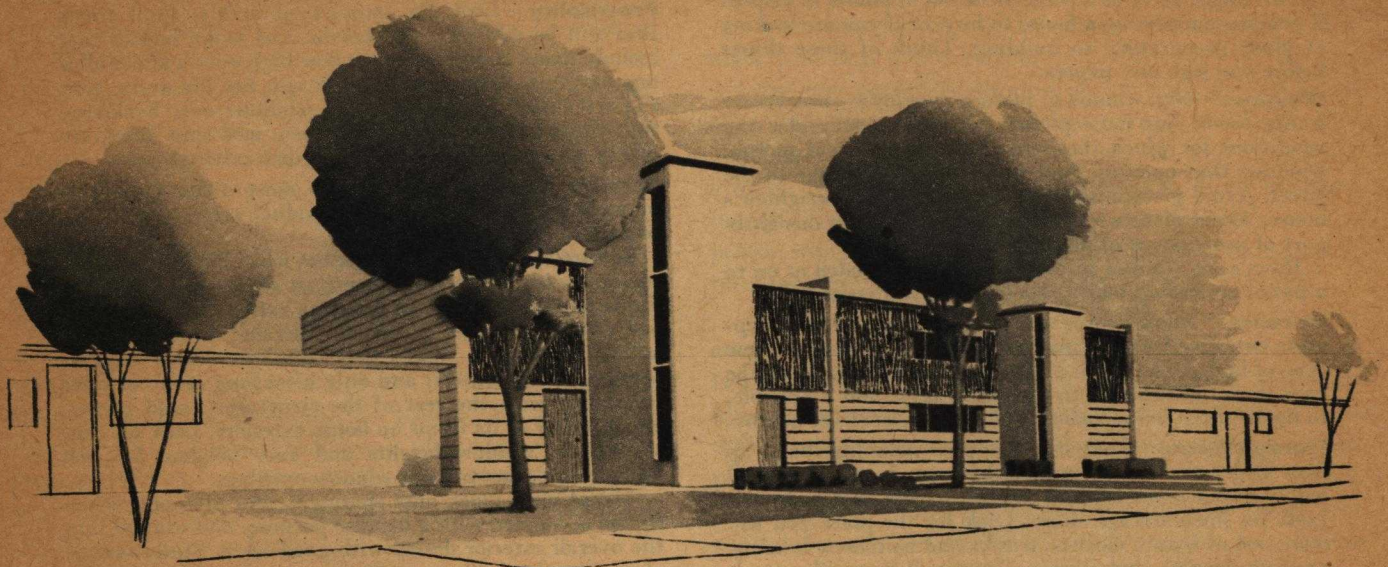
The solidness of construction of a builder-built house can be discovered best by visiting with owners of other houses built previously by the same builder. See if they are satisfied after living in the house. Be observant when you call, to discover evidence of structural quality.

By Elmer H. Johnson, Editor



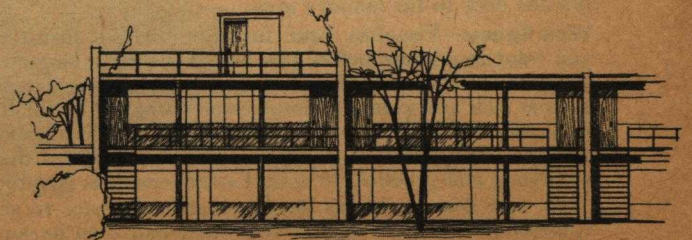


# MODERN DESIGN comes to MULTIPLE HOUSING



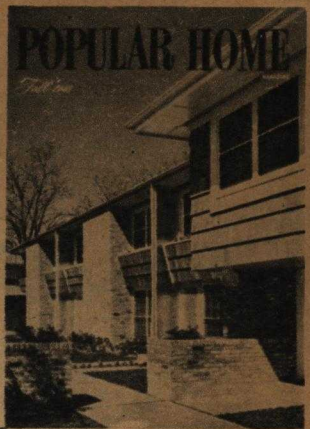
● George Nemeny, New York architect, proposes a row of dwelling units, each built on the same basic plan, but expanded or contracted to meet the needs of the individual family it serves. The single story unit provides living, dining, kitchen and a single bedroom on the ground level. This same unit expanded sees the first floor bedroom thrown into a lengthened (29 foot) living-dining area, and two bedrooms added above, with a stairwell tower projected to the front of the structure. This could be continued upward to another two-bedroom and bath unit on the third floor, or to a roof deck reached by having the stairwell built higher to open onto the roof level.

These are for shallow lots, and light comes only from front and back (the back wall is practically all glass). Built with a common wall between units, and central heating, costs would be relatively low per unit. Both front and rear appearance would be varied because of varied heights of the succeeding units in the row. The one story unit contains about 609 square feet.



*Rear elevation of Nemeny row houses.*



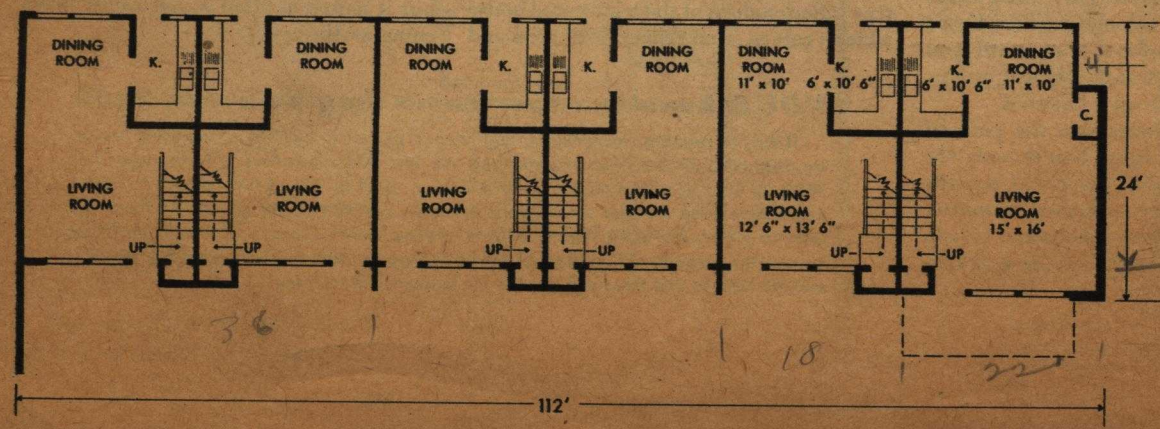
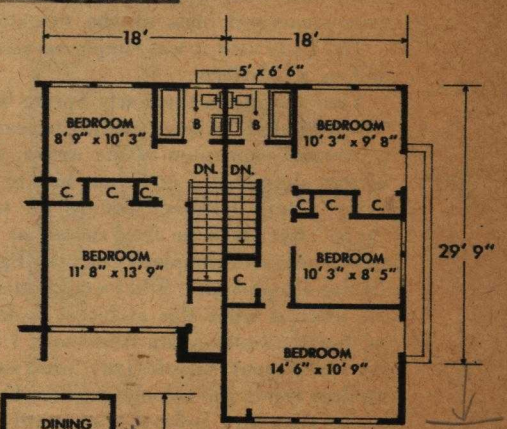


City dwelling means close living for many people. Here are two modern and attractive answers to the problem of multiple dwelling in a single structure.

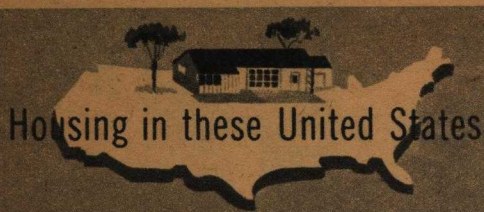


36  
4  
18  
5  
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112  
90  
226

● The cover of this issue features a modern apartment structure in which the apartments also occupy two floors each. The unit pictured on the cover and again on this page contains one three bedroom unit and several two bedroom accommodations. Wilson, Morris & Crain, Houston, Tex., are the designing architects.







## READERS COMMENT ON MODERN ARCHITECTURE...

Several months ago *Popular Home* published a stimulating article stating the case for modern residential architecture by Paul Biedler of Easton, Pa. This issue of "Housing in These United States" is devoted to two of many good replies to Mr. Biedler's article. In all cases of this kind, the letters do not necessarily reflect the thinking of *Popular Home's* editors.

### A Comment Upon "Modern"

by Frank A. Colby, architect, retired  
New Canaan, Conn.

The proponents of the term "Modern" seem most unfortunate in the choice of a tag to sell their output to the public. Looking back over the years I can recall at least four or five such trial periods so labeled. There was one, very definite one back about 1897 when I began my student work, and a bit later Elbert Hubbard and the Roycrofters sold a lot of persons on the simple barnyard style for furniture. Do any of my readers recall the chairs with the solid oak legs four inches square and raised bisquit leather seats?

A bit after the first World War, I was asked by a landscape architect friend to help him on a very serious problem. He was requested by a lady client to design a garden in the "Modern Style." He came to me in desperation to ask if I could see any way out of the jam.

"What is the most important item of the garden," I asked. Well we may call the stairs of the terrace that item, replied my L. A. friend. All right said I, here we go to design a modern stair and railing.

Did you ever do a modern design? No said I, but I know the trick. There is a trick to all the styles, just as in the modern songs any expert on the Classics can pick out the trick by analysis.

So taking a book out of my library I found a very ornate stair rail whose spacing would fit to our space requirements. Then by passing a piece of tracing paper over the drawing in the book I traced in only those lines which analysis showed were structural ones of the armature.

The Lady said it was simply ravissant, and so, so Modern.

Your writing in the Early Spring issue "Why Modern" was interesting to read as a personal expression of the writer. The editors suggested a criticism, but to me every young architect fastens on to a "type" by which he feels drawn at the time. I was sold completely on pure Egyptian as a sophomore. What would interest me more is what this architect is doing in design twenty years from now. I like his item about the old lady who wants modern inside and colonial outside. Don't make that any worry. Wait until you have a client who wants, yes she insists, on dormer windows on a flat roof.

One thing one learns over the years of practice as an architect. You do only the sort of design which your client permits you to do. Your best work then, as matter of course, is for those who come to you as a director of design, not as a draftsman for their ideas.

This modern world of ours seems to accept the idea of pure invention as a matter of course. The great public give credit to these inventors as men of magic, when in reality they many times merely go back and dig up some record of the remote past. This happens in the theater, in sculpture, in painting, and in architecture.

Over several years past I have read a great deal by various writers who advocate the merits of "modern" architecture. With hardly any exception these read like sales talk rather than essays by students of expression in the Arts. All take in too much territory, and claim much too much for their ideas. Everything has limitations. Any new phase of expression must be a development from some previous idea. Even scientific wonders are such developments covering, in some cases, parts of a century.

### Why not Modern?

by Chester B. Norris, commercial artist  
Slingerlands, N. Y.

Just as "cubism" in art was a fad, the so-called "modern" architecture is also a fad. After the civil war period, the then "modern" house designer broke from the slowly evolving house which had produced such beautiful designs as the American "Cape Cod" and came up with buildings encrusted with cupolas, and battlements and heavily lathered with "gingerbread." The architectural literature of that horrible period reads like today's exponents of the "new", in its extravagant praise of the mode-of-the-moment.

If we take a good look at the usual modern houses we find they often contradict the claims of their designers. Take "functionalism". Is a flat roof functional in areas where heavy snows are common? What does an outside chimney do besides behave badly because it's cold, and a warm chimney is necessary to good operation? It's function must be to give the architect a chance to add a brick or stone block to his collection of shoe boxes butted together, which he calls a house. And those glass walls. The function of these must be to cool off the living room faster than it can be heated.

Compare these basic defects with the true functionalism of the traditional house which evolved from centuries of trial and

error in the climate for which it is suited. The true traditional house is built around a central chimney. This warms the chimney as well as the house. It has a sloped roof to shed the rain and snow of humid climates. It is compact, and what is today of very great importance, it costs less per cubic foot. It is generally square.

The traditional house can easily be made as functional on the inside as any of modern design. U kitchens, built-in cupboards, closets, bathrooms, powder rooms, laundries, insulation, all these provide ease of living. A house isn't functional because it has collapsing walls, or because it faces one way or another.

However, even if we allow the argument of "functionalism", it is in the area of esthetics that the modernists commit the most grievous sin. An ancient sage once said, "If thou hast two loaves, sell one and buy flowers". The old philosopher knew that the spirit, too, must be fed. Does milady wear a functional dress made from a burlap bag with armholes. No indeed. She shops for hours to get just the correct style which will set off her individual charms. Buttons, belts, shoes, hats—all must provide just the proper ornamental effect. And does the male go for the purely functional woman with stringy hair, shiny nose and sackcloth dress? Ah, no—he reserves his whistles for the woman who is also ornamental!

If we take a traditional house, let's say of Spanish influence, and rip off all its ornamentation, remove its beautiful sculptured doorway detail, smooth out the wonderfully textured tile roof, cast away the lovely wrought iron traceries, we have left what looks exactly like a modern "functional" house.

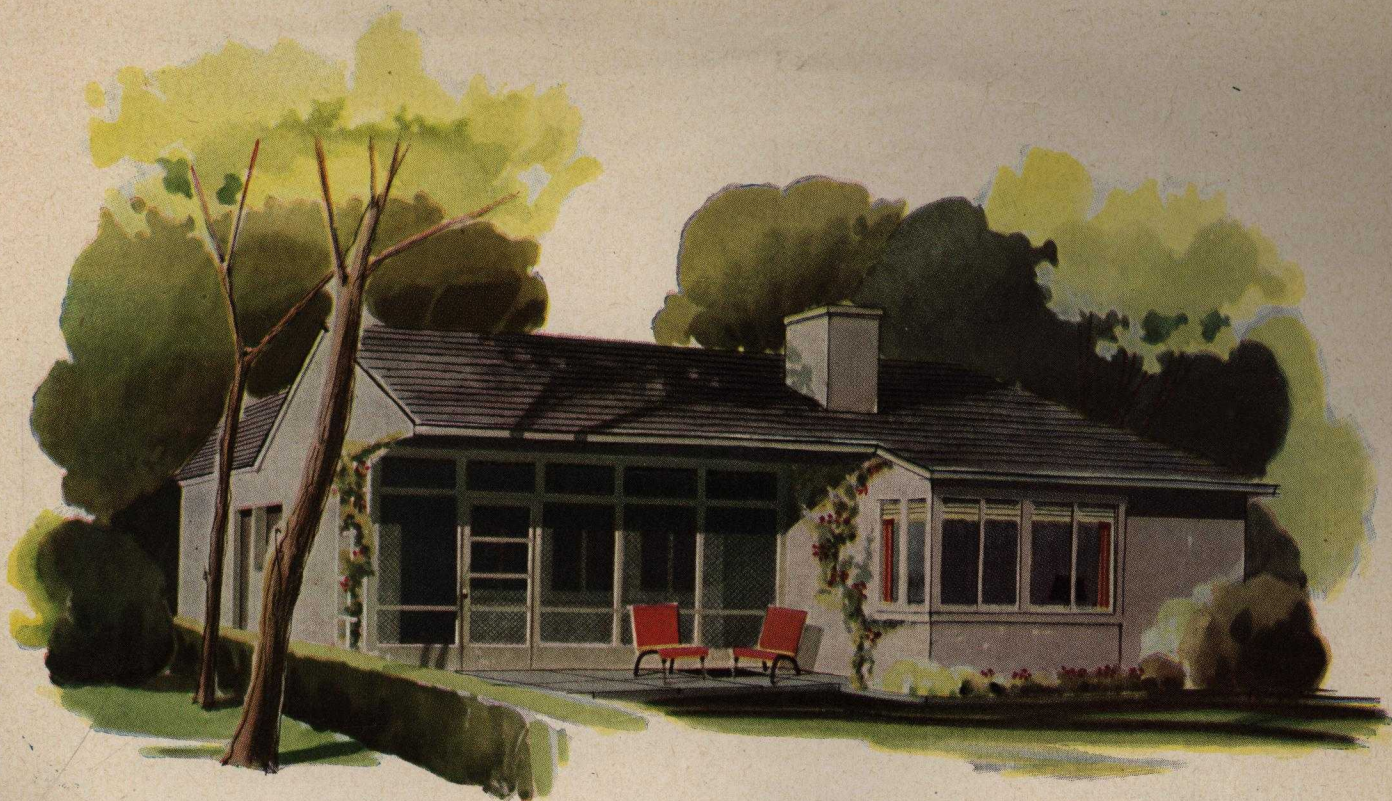
The modernists do not build, they destroy. They are hell bent on the destruction of the spiritual. Even those who make good use of mass, show their sterility of imagination by their disregard of ornamentation. If they do not wish to actually use the older forms of sculptured detail why not make them a basis for further invention, or invent entirely new ornament.

Instead the cry is "functional". Modern architecture may sometimes be functional, but it is just as often as spiritually quickening as the crypt.

### YOUR housing experiences may be worth \$100

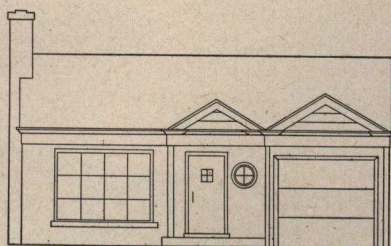
... if they're amusing, interesting or helpful, and pertain to building, remodeling, repairing, improving or otherwise experiencing the joys and tribulations of home ownership. Write up your story and send it in—if accepted, you'll be paid \$100 one month before publication. Keep the item short—word it simply, and stick to the subject. Address your story to Editor, POPULAR HOME, 300 W. Adams Street, Chicago 6, Illinois. The items become the property of POPULAR HOME upon payment. No contributions can be returned, and the right to edit items published in the magazine is reserved.





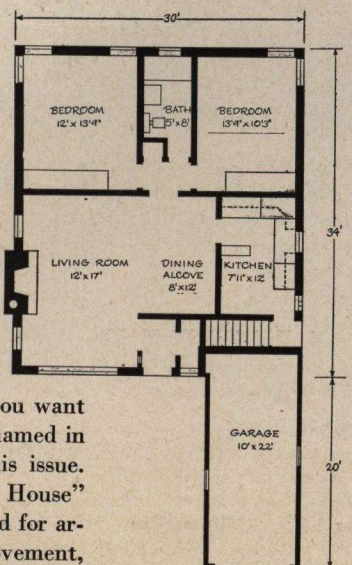
## "My idea of a house"

Reader R. E. Swanson is enough of a draftsman to submit rather professional drawings of his "Idea of a House". He wanted a basement, a house of low cost, two bedrooms, and a conservative exterior. Travelletti and Suter, Chicago architects, prepared the completely revised version, which fits Mr. Swanson's requirements, makes better use of his west-facing extremely long, narrow (40 x 130 ft.) lot, provides a far more liveable floor plan, better storage facilities, and a much improved exterior appearance.



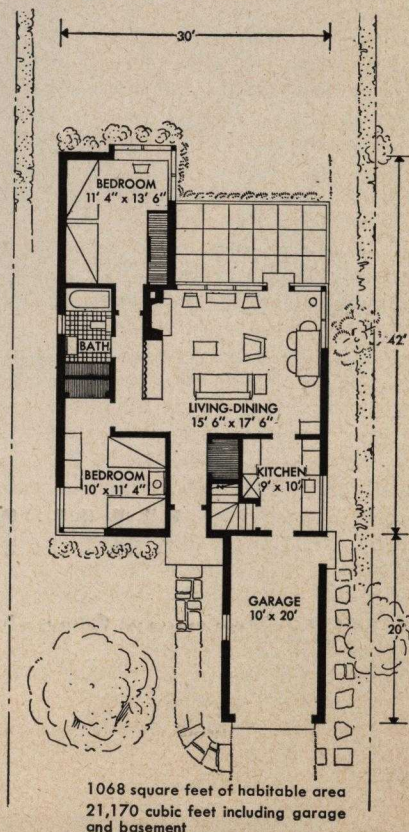
*Original plan submitted by R. E. Swanson*

1020 square feet of habitable area  
23,565 cubic feet including garage  
and basement



Take your own rough drawings of the house you want some day to build, to the local company named in the advertisement on the back page of this issue. Ask them to send it to the "My Idea of A House" editor of *Popular Home*. It may be selected for architectural revision and rendering and improvement, and publication in a future issue. State the ideas you want incorporated in a letter. Keep a copy, because none can be returned.

*Improved version by Travelletti & Suter, architects.*  
Building blueprints available from them, 39 So. LaSalle St., Chicago, Ill., through the local company named on the back cover of this magazine.



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